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UNIVERSITY OF TORONTO LIBRARIES | PETRO JACYK CENTRAL & EAST EUROPEAN RESOURCE CENTRE

Fungi:

From Field Guides to Fairy Tales

Ksenya Kiebuzinski
Head, Petro Jacyk Central and East European Resource Centre, and Slavic Resources Coordinator, University of Toronto Libraries

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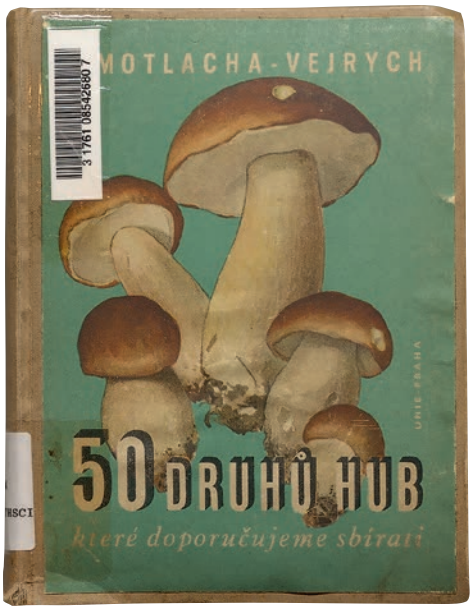
The PJRC answers reference and research questions that vary in topic and purpose. Some are simple to answer and involve locating an article, journal, or book held at the University of Toronto Libraries or at some other library. Other questions are complex and require reflection and creative ways to identify research materials that can help answer an in-depth exploration or investigation into a subject. Sometimes, a question can become a mystery to be solved. This was the case in 2014 when a person asked me to help her find out who had poisoned her ancestral family members.

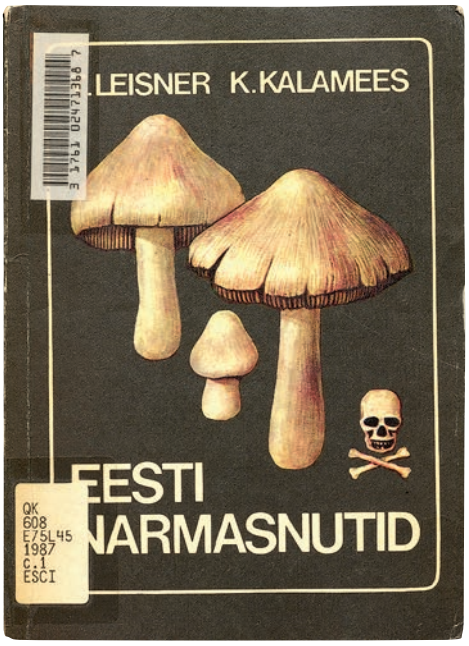
The researcher specified the family's surname and the year they passed away. She had come across this family's records of death — a husband and wife and their three young children in a nineteenth-century Ukrainian church register where the priest noted the cause of death as "decease by poisoning". She presumed wicked reasons for their demise. I suspected something less sinister. Sure enough, I searched the surname and year of death of the family in a Polish-language historical newspaper archive and discovered that they died from ingesting toxic mushrooms. An old Ukrainian proverb advises "You have to be lucky to find a mushroom" (І гриба знайти треба мати щастя). This family was unfortunate.

It is easy to understand why they may have picked the wrong mushrooms. There are over ten thousand mushroom varieties in eastern Europe. Of these, several hundred are edible, though only about a dozen are commonly picked. The Noranda Earth Sciences Library holds several field guides to help foragers identify edible and inedible mushrooms of this region. The Czech mycologist František Smotlacha (1884–1956) popularized fifty safe-to-pick mushrooms in the volume *Padesát druhů hub které doporučujeme sbírati* (Prague, 1944). Rudolf Vejrych (1882–1939) executed the colour illustrations accompanying the descriptions. In *Eesti Narmasnutid* (Tallinn, 1987), Tõnis Leisner (1884–1975) and Kuulo Kalamees (1934–) outlined over seventy poisonous mushrooms in Estonia of the *Inocybe* species. The vast majority of *Inocybes* are neurotoxic, and several rare species are hallucinogenic. The authors of *Грибы наших лесов* [Mushrooms of Our Forest] (Minsk, 1970) address their book to those in Belarus who are fascinated by the search for mushrooms and to those who recognize them only as a gastronomic delicacy. Readers can also learn about the medicinal properties of mushrooms. While field guides are helpful, the practical knowledge of how to forage for and consume mushrooms is typically passed down through generations.

Ethnomycologists identify people who appreciate and love mushrooms as mycophiles (Pavlovna Wasson and Wasson). Mycophiles are associated with Slavic peoples and populations in the Mediterranean region, though mycophiles are not limited geographically. Greeks named the mushroom "the food of gods" while *mycophobic* peoples called them "the bread of the devil" (Győző, p. 117). However, many East European kitchens would not be complete without mushrooms. They are easy to grow nearly anywhere, according to a guide for Ukrainian immigrants to Canada entitled *Успішне плекання печериць* [Successful Cultivation of Mushrooms] (Winnipeg, 1940). In my home, they are central to festive Christmas Eve dinners, adding depth to vegetarian *borscht* because of their umami-boosting powers, complemented by *vushka* ("tiny ears"), small dumplings filled with flavourful wild forest mushrooms, followed by a course of rice-and-mushroom filled *holubtsi* ("little pigeons") covered in a mushroom sauce. These recipes have been passed down from my Ukrainian grandmothers to my mother and then adapted by me.

Mushrooms have served as inspiration for creative works beyond the kitchen, ranging from film and television (for example, the 2007 Irish horror *Shrooms*, the 2012 Estonian comedy *Mushrooming*, and the 2023 American fungal-fueled, post-apocalyptic television series *The Last of Us*) to music and literature (Millman). Czech composer Václav Hálek (1937–2014), a synaesthete (someone who experiences the simultaneous blending of different senses), would hear music when looking at a mushroom. He listened to and transcribed mushrooms 'singing' into theatrical scores for symphonic orchestras (about five-thousand songs in two decades of him listening to them), while Estonian composer Lepo Sumera (1950–2000) adapted music





Facing page: Illustration from *Padesát druhů hub které doporučujeme sbírati.* **Above, left to right:** Cover of *Padesát druhů hub které doporučujeme sbírati.* Cover of *Eesti Narmasnutid.* Cover of *Грибы наших лесов.*

to a text entirely made up of Latin names for mushrooms that grow in Estonia in his *Mushroom Cantata* (1978).[1]

As a young man, the Russian composer Igor Stravinsky (1882–1971) arranged the song "How the Mushrooms Went to War" (1904, premiered in 2002) for voice, baritone, and piano in a martial tone. The song includes the refrain (in translation): "The boletus, / commander of all the mushrooms, / sitting under an oak tree, / surveying the mushrooms, commanded and directed / that the mushrooms go to war." Stravinsky drew inspiration from a Slavic children's folk tale. The tale was documented in the mid-nineteenth century by the Russian ethnographers Vladimir Dal (1801–1872) and Aleksandr Afanasev (1826–1871) and remained popular into the early twentieth century. The poem is a cautionary tale about military preparedness and performing one's duty, as well as a satire about political factions and divided social classes. The captain of all the mushrooms, the Pine Mushroom Burovyk (genus *Boletus aereus*) calls up the mushroom troops to arms for war against the enemy beetles. But each group of mushrooms claims entitlement to an exemption on some grounds or other: the honey fungus (*opionki,* genus *Armillaria mellea*) are too frail, with slender legs; the morels (*smorchki*, genus *Morchella*) are too old; and others are gentry, peasants, servants, or court officials.

The Thomas Fisher Rare Book Library holds two editions of this popular tale. The first is the Czech translation of *Війна грибів з жуками* [War between Mushrooms and Beetles] by the Ukrainian graphic artist Okhrim Sudomora (1889–1968). The original Ukrainian edition was published in Kyiv in 1919. There exists an earlier variant of this story, illustrated by Ukrainian graphic artist Hryhorii Narbut (1886–1920) and published in Russian as *Война грибов* [War of the Mushrooms] (Moscow, 1909). In Sudomora's version of the story, the commanding officer Burovyk raises a patriotic fungal army which nearly defeats the invading beetle force. However, in the end, Burovyk trips and falls into a steaming pot of borscht. The story is a not-so-veiled reminder of the events in Ukraine in 1918, when Ukrainian forces in Kyiv were disarmed by German troops, the All-Ukrainian Agrarian Congress declared Pavlo Skoropadskyi as Hetman, and the Central Rada was deposed. The subsequent months saw numerous rival governments continue to vie for control of some or all of Ukraine during the ensuing civil war. The Czech translation, *Jak válčily houby s brouky* (Prague, 1919), includes the same plot and illustrations. The translator, František Rut Tichý (1886–1968), includes an added postscript. In it, Tichý asks his "little reader friends" to acquaint themselves with Sudomora, the unknown artist from an unknown country (despite a population numbering forty million strong). He describes the nation as "purely and unwaveringly democratic" and as "an heir to the Cossacks, just like our Hussites, they famously fought for freedom and the rights of the people."

Již již mělo dojít k boji,
se všech stran se houby rojí —
po broucích by veta bylo!
Jak se to však zakončilo:
Kozák náhle zaklopýtl,
a jak mezi brouky vlítl,
prchly voje bohatýrů . . .
Od těch dob les žije v míru.

One hundred years later, the well-known writer Andrei Kurkov (1961–) and the Crimean-born Ukrainian artist Nikita Kravtsov (1988–) reinterpreted and reimagined this same tale. Their version, Війна грибів [War of the Mushrooms] (Kyiv, 2022), also at the Thomas Fisher Rare Book Library, depicts a force of violent peas invading the peaceful world of mushrooms, a recognizable

This page, clockwise from top: Cover/First page of *Успішне плекання печериць*. Illustration and closing lines from *Jak válčily houby s brouky*. Illustration from *Війна грибів*. **Facing page, left to right:** Illustration from *Vasilisa the Beautiful* (author's copy). Illustration from *Tsarevich Ivan, the Firebird and the Gray Wolf*.

metaphor for the massive Russian assault on Ukraine in February 2022. King Pea orders cannons to be built up and used to attack the land of mushrooms. The patriotic colonel of the mushrooms calls his forces to defend their homeland. A troop of brave milkmen (genus *Lactarius*) fire a cannon volley back at the peas, who run away from this strike. The tale ends on a bittersweet note. The milkmen continue to live near their guns to protect their land from future invasions, while the rest of the mushrooms move away from the conflict zone.

Sudomora's and Kravtsov's illustrations owe much to the influence of earlier artists, the Russian illustrator Ivan Bilibin (1876–1942) and his student, Heorhii Narbut. Bilibin often featured mushrooms in his brilliant and decorative illustrations for Russian folk tales influenced by ethnography, architecture, and theatre. He also drew inspiration from traditional Japanese art, renaissance woodcuts, and art nouveau. While mushrooms are not mentioned textually and play no part in the plots of the Russian fairy tales, Bilibin used poisonous varieties as a sort of visual foreshadowing that the protagonists were about to face evil. Those who fear mushrooms due to their sudden and mysterious appearance often associate them with toads and witches. Vasilisa the Beautiful is sent by her stepmother into the woods on errands, with the intention of increasing the chances of Baba Yaga (a child-eating ogress) discovering and devouring her. In one illustration, Vasilisa wanders near Baba Yaga's hut on chicken feet, with eery skulls on sticks shining light from their eye sockets. Bilibin ornamentally framed this illustration with alternating psilocybin mushrooms, often called "magic" mushrooms. In another illustration from the same tale, Bilibin depicts Baba Yaga flying through the woods in a wooden mortar using a pestle to steer while red fly agaric mushrooms grow on forest floor below. Similarly, in the tale "Tsarevich Ivan, the Firebird and the Gray Wolf", red fly agaric mushrooms decorate the border of the scene when Ivan stands at the stone that will decide his fate. Fortunately, all ends well for the protagonists of these two stories.

Whether foraging, cooking with, watching, listening to, or reading about mushrooms, the history of the mushroom is a mysterious and magical tale, "one ringing with murder and accidental death, hunger and gluttony, sickness and health, religion and war" (Bertelsen, p. 7).

ENDNOTES

1 Sumera's cantata is listenable via University of Toronto Libraries subscription to Naxos Music Library.

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Publications for Children and Youth in the Pashkievich Collection

Natalia Barykina
Reference Specialist,
Petro Jacyk Central & East
European Resource Centre

Following the Second World War, approximately 100,000 Belarusians, uprooted and displaced from their homes, refused to return to the Soviet Union. These Belarusian refugees ended up in displaced persons camps (DP camps) in the English, French and American zones of West Germany (Koval', p. 67). Among these refugees was Valentyna Pashkievich (née Zukoŭskaia, 1916–2004). She was active in the scouting movement, and taught physics at the Maksim Bahdanovich Gymnasium, at the Belarusian DP camp in Watenstedt, Lower Saxony, in the British zone of Germany. Valentyna later immigrated to Canada, where she authored two volumes of *Беларуская мова* [Fundamental Belarusian] (Toronto, 1974–1978). Together with her husband, Michael Pashkievich, she collected Belarusian rare books, periodicals, and pamphlets. The University of Toronto Libraries acquired their collection in 2010.[1]

During the Second World War, Nazi authorities deported eastern European civilians, many of them youth between fifteen and twenty years old, to Germany as forced labourers (*Ostarbeiter*, or "Eastern worker"). Towards the end of the war, children as young as twelve years old were brought to Germany to work (Maksimiuk, p. 6). Eastern European children and youth who lived in DP camps, either unaccompanied or with their families, included forced labourers, victims of Nazi "Germanization" efforts, concentration camp survivors, those refusing repatriation, and others. In 1946, 185 of 575 inhabitants of the Belarusian DP camp in Watenstedt (approximately 32%) were children and youth under twenty years of age (Vinitski, p. 172). Although children and youth were not the largest demographic group in the DP camps, they were the focus of rehabilitation efforts of social workers of the United Nations Relief and Rehabilitation Agency (UNRRA) and later the International Refugee Organization (IRO), and of cultural and educational work of activists and organizers of the refugee Belarusian community. Periodicals and publications written for children and youth constitute part of the Pashkievich collection.

Kindergartens and schools were organized in DP camps in Hessen, Lower Saxony, and Bavaria, under difficult conditions ranging from inadequate physical facilities without heating and electricity to insufficient furnishings and lack of educational materials. In 1966, Iazėp Hladki (1890–1972), the former principal of the primary school in Watenstedt, recalled that to address the scarcity of pedagogical materials, teachers at the school organized the publishing community *Заранка* [Morning Star, 1946–1948]. At their own expense, they purchased paper and paints and taught

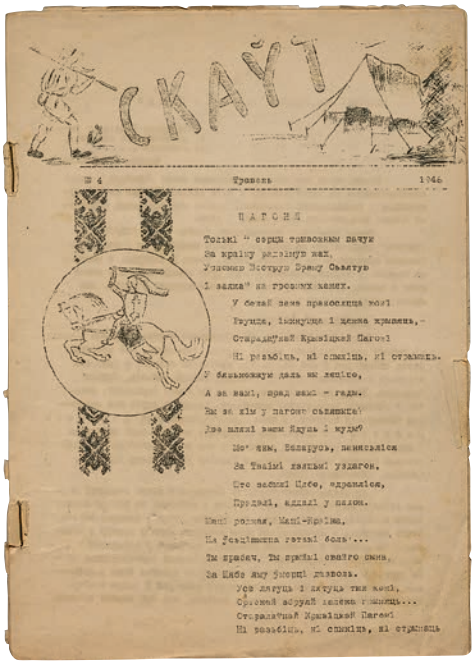
themselves to print by mimeograph. As Hladki recalled, they had a tough start: "We were not familiar with the mimeograph, but started to print the primer, nonetheless. We could hardly gather suitable printed pages for 200 copies. Once we supplied our school, we sent the rest out. The demand was great." (cited in Vinitski, p. 97). In addition to the primer, the collective at *Заранка* published and circulated other textbooks to schools in different Belarusian DP camps, including an anthology *Родны палетак* [Beloved Plot of Land, 1947], *Лемантар* [Primer, 1946], *Геаграфія* [Geography, 1947], and *Наша краіна* [Our Country, 1948]. The Pashkievich collection includes these and other *Заранка* titles. Publications for children and youth aimed to instill patriotic values and help cultivate a sense of national identity.

In October 1945, the Belarusian gymnasium started its work in Watenstedt under the directorship of Vacłaŭ Panucevič (1911–1991). Panucevič, an historian and political activist, headed *Згуртаваньне беларускіх скаўтаў на чужыне* [Belarusian Scout Association Abroad, 1945–1951], and served as editor of several scouting publications and the religious journal *Беларуская царква* [Belarusian Church, 1956–1965]. The Pashkievich collection includes several scout periodicals that he edited. In March 1946, Panucevič launched the journal *Скаўт* [Scout] (subtitles varied; after eight issues, the publication ceased in 1948), and, in October 1946, the journal *Skaŭckaja infarmacyjnaja służba* [Scout Information Service]. In November 1947, a Belarusian library opened in Watenstedt (Pan'kou p. 34). From 1946 to 1947, Panucevič, together with Valentyna Zukoŭskaia, organized scouting gatherings in the neighbouring DP camps, as well as celebrations and workshops in Watenstedt. In 1948, on the three-year anniversary of the organization *Згуртаваньне беларускіх скаўтаў на чужыне*, Panucevič summarized the scouting movement's achievements in an issue of *Skaŭckaja infarmacyjnaja służba* (no. 14, 1948): the organization numbered 512 members across different DP camps in Germany. Panucevič continued to outline how, in addition to educating and creating community for young Belarusians, the organization was actively involved in the publishing of scout journals (6), scout-themed books (15), works of national literature (25), a calendar, and various stamps.

For Belarusian youth at gymnasia (a type of secondary school in Europe), scouting organizations provided community, comradeship, and education about the homeland they left behind. Leaders of scouting organizations understood that youth were instrumental in taking charge of the nation-building work among émigrés, now and in the future. Competing for their attention among non-Belarusian youth organizations, as well as overcoming their apathy and disinterest, was not an easy task. Consequently, scout bulletins and magazines instilled a sense of structure and community by covering scout gatherings and sporting events, publishing entertaining content like crossword puzzles, games, and humour, and getting young readers interested in the process of nation building by featuring patriotic poems, folk songs, and historical articles. For example, the poem *Пагоня* [The Chase] by Maksim Bahdanovich (1891–1917) is featured on the front cover of *Скаўт* [Scout] (no. 4, May 1946). Bahdanovich wrote the poem in 1916 during the First World War, less than a year before his death from tuberculosis at the age of 25, and less than two years before the Belarusian People's Republic was declared. The poem centres on the idea of love and service to one's homeland. The young poet pleads:

> **"**
> **My dear mother, my own mother-country,**
> **No balm for such pain wilt thou make;**
> **Forgive, take back thy son in thy bounty,**
> **permit him to die for thy sake**
> **"**
>
> (Translated by Vera Rich)

In February 1950, the Belarusian DP camp in Watenstedt was dismantled and the gymnasium and scouting groups ceased their existence. In *Skaŭckaia Infarmacyjnaja Służba* (no. 16, 1949), Panucevič shared his parting



Facing page: Belarusian girl scouts marching in Watenstedt, 1946. **Above, left to right:**. Cover from the journal *Skaut*, with the poem by Maksim Bahdanovich, 1946. Cover from the journal *Skaŭt: Časapis kryvickich skaŭtaŭ* no. 1(7) (1947). Cover from *Скаўт: часапіс беларускіх скаўтаў*, 1948.

words with the Belarusian youth heading into further emigration, echoing Bahdanovich's spirit of urgency and dedication:

> **"Every boy and girl scout before leaving Germany must clearly understand their future tasks and responsibilities before their Fatherland, in new conditions and lands. During the three years of the scouting work in Germany, unless you wasted your time, you learned to love your Fatherland, listen to your leaders, help the ones closest to you. Some worked on themselves more, some less. Now, however, you have the same responsibilities. Remember the most important one: in a strange country, you will be the bearer of your scout and national ideals, the one to carry on national and educational work, teach the youngest, and be an example of national resilience and pride for the oldest."**

Following the closures of DP camps in Germany and Austria, and the ensuing emigration elsewhere in Europe and to North America, new student and youth organizations replaced scouting organizations. These included, for example, *Беларуская незалежніцкая арганізацыя моладзі* [Belarusian Independent Youth Organization] and *Беларускі гурток федэральнай моладзі* [Belarusian Circle of Federal Youth] established in 1949 in Paris and London, respectively; the Belarusian Student Organization founded in New York in 1950, and others. The Pashkievich collection contains publications of these organizations. It is also likely that some young Belarusian émigrés joined already existing non-Belarusian cultural, sport, and religious youth organizations in their new home countries.

Publications for children and youth in the Pashkievich collection constitute a rich, multifaceted primary source corpus to explore, for example, approaches to child welfare and the well-being of the nationalist intelligentsia and activists during the Cold War; the role of cultivating national identity as part of postwar rehabilitation; and the history of youth organizations and print culture in DP camps.

ENDNOTE

1 See "Pashkievich Collection Doubles UTL's Belarusian Holdings", *PJRC Update* 4 (Fall 2011).

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Above, left to right:. Cover of the journal *Наперад!* Tamworth England : Skaŭtskae Vydavetstva "Krynitsa" No. 9 (1948). Cover from the book of Belarusian folk games, edited by Vacłaŭ Panucevič, 1948.

From Dissidence to Resilience:

New Library Resources on Ukrainian Human Rights

Roman Tashlitskyy
Metadata Creation Specialist, Metadata Services

On June 7, 2024, Oleksandra Matviichuk (1983–), head of the Ukrainian human rights organization Centre for Civil Liberties, which received the 2022 Nobel Peace Prize, delivered a public lecture at the University of Toronto. Titled *What Ukraine's Case Teaches Us About Morality, Law, and Humanity*, the lecture drew on her extensive professional experience documenting Russian war crimes in Ukraine and providing legal assistance to victims. Matviichuk described her first-hand knowledge of atrocities, including torture, sexual violence, ill-treatment, and extrajudicial killings in illegal detention centres. But despite having worked in humanitarian law for over fifteen years, she was unprepared for the scale of suffering seen in Ukraine since the large-scale Russian invasion in 2022.

Matviichuk shared what has sustained her through this ordeal. She emphasized her faith in her team's efforts, rooted in her understanding of Ukrainian history. "I was raised by Ukrainian dissidents", she remarked, referencing the brave intellectuals who opposed the Soviet totalitarian regime. She said that from a contemporary perspective, one might view the dissident movement as a failure, but when viewed with an historical lens, one can see that those efforts were not in vain. While dissidents faced severe repression — resulting in imprisonment, killings, and forced psychological treatments — their sacrifices laid the groundwork for Ukraine's eventual independence in 1991. She concluded, "This understanding — that every effort, no matter how small, matters — has been a profound source of strength for me."[1]

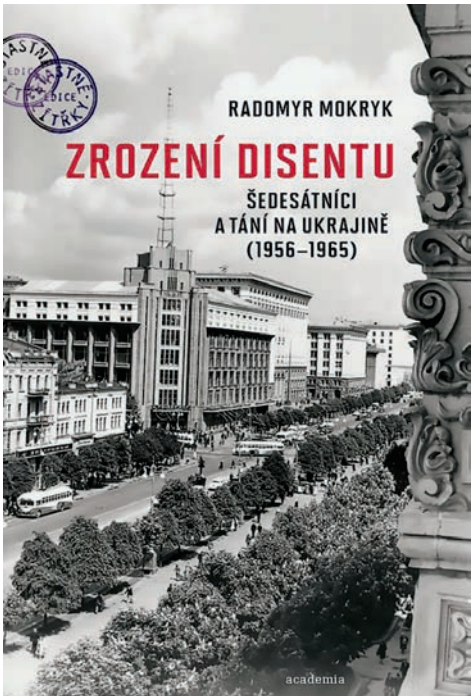
The University of Toronto Libraries offer a wealth of materials on the subject of Ukrainian dissidents, including several new acquisitions that shed light on this critical historical movement. One notable addition is Radomyr Mokryk's comprehensive review, *Бунт проти імперії: українські шістдесятники* [Revolt Against the Empire: Ukrainian Sixtiers], published in Kyiv by A-BA-BA-HA-LA-MA-HA Publishers in 2023. Mokryk (1987–), an historian and cultural studies scholar at Charles University in Prague, examines the Ukrainian Sixtiers, a group of intellectuals, artists, and writers of the 1960s who sought to revive Ukrainian cultural identity and resist Soviet Russification.

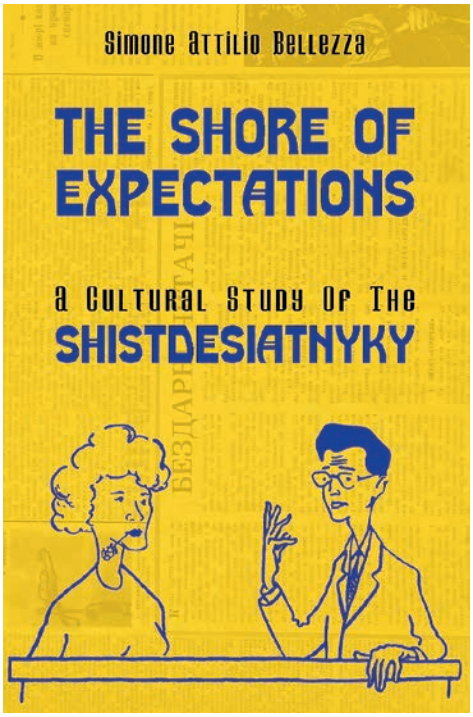
Emerging during the Khrushchev Thaw, the Sixtiers advocated for human rights, freedom of expression, and the preservation of national heritage through their art and literature. This was a period when many cultural figures of the younger generation felt a relative freedom of expression as compared to Stalin's era. By the late 1960s, however, Soviet authorities began to suppress their activities, deeming them to be too subversive. This crackdown transformed many Sixtiers into human-rights activists and dissidents. Mokryk's work of more than 400 pages is enriched with photographs from archival collections and family archives, many of which are being published for the first time. His study is an invaluable resource for understanding the legacy of the Sixtiers and their enduring impact on Ukrainian cultural and political history.

In addition to the Ukrainian publication, the library has also catalogued a Czech version of another of Mokryk's books, *Zrození disentu: šedesátníci a tání na Ukrajině (1956–1965)* [The Birth of Dissent: The Sixtiers and the Thaw in Ukraine (1956–1965)], published in Prague by Academia in 2024.

Above: Oleksandra Matviichuk. Photo by Jamie Napier, Munk School of Global Affairs & Public Policy.

First row, left to right: The cover of Radomyr Mokryk's *Бунт проти імперії: українські шістдесятники.* The cover of Radomyr Mokryk's *Zrození disentu: šedesátníci a tání na Ukrajině (1956–1965)*. **Second row, left to right:** The cover of Roman Klochko's *Невидима битва. Як дисиденти боролися за незалежність України.* The cover of Simone Bellezza's *The Shore of Expectations: A Cultural Study of the Shistdesiatnyky*.





New to our library collections is Roman Klochko's *Невидима битва: Як дисиденти боролися за незалежність України* [The Invisible Battle: How Dissidents Fought for Ukraine's Independence], published in Kyiv by Vikhola in 2023. Roman Klochko (1983–) is a translator of works written in English, and is known for his Ukrainian translation of *The Gates of Europe* by Serhii Plokhy, as well as works by Michael Crichton, John Steinbeck, and Isaac Asimov. He is also the author of several historical books. Klochko offers a broad overview of the dissident movement from the 1950s to the late 1980s. His book highlights how Ukrainian dissidents uniquely focused on national rights, including the defence of the Ukrainian language and culture, contrasting with dissidents in Moscow, who did not face cultural or linguistic discrimination in the same way, as Russian identity was dominant in the Soviet Union. Klochko's book includes QR codes and links to archival materials and videos, making it an interactive resource.

As well as the new books about the Ukrainian human-rights movement, the library has many more resources on this topic, including works in other languages. For example, for English-language readers, there is *The Shore of Expectations: A Cultural Study of the Shistdesiatnyky* by Italian scholar Simone Attilio Bellezza (1978–), published in print and as an e-book by the Canadian Institute of Ukrainian Studies Press in 2019.

We are confident that these books will find their readers. Recent additions and existing resources have already contributed to academic projects at the University of Toronto. For instance, Professor Ann Komaromi from the Centre for Comparative Literature and the Department of Slavic and East European Languages and Cultures, along with her team of research assistants at the University of Toronto and international collaborators, has been working on the "Dissident Legacy" project for some time.[2] This project covers the activities of Soviet dissidents, including Ukrainians. It aims to analyze and disseminate information about the dissidents in English and French, making this significant history accessible to scholars worldwide.

The library is proud to contribute to vital scholarship on a subject that, as human-rights defender Oleksandra Matviichuk demonstrated, remains highly relevant today, and invites members of the University of Toronto community to explore these important resources.

ENDNOTES

1 Watch the entire lecture of Oleksandra Matviichuk here: https://youtu.be/0D92-VAkpaA

2 Read more on this project here: https://samizdat.library.utoronto.ca/content/dissident-legacy-newsletters

Soviet Sports Nationalism:
A Look at Propaganda

Alison May-Kosiewski
Graduate Student Library Assistant, Petro Jacyk Central & East European Resource Centre

The famous final game of the 1987 Canada Cup international hockey tournament saw Wayne Gretzky set up Mario Lemieux for the game-winning goal against what was recognized as a powerful team from the Soviet Union. Given that the National Hockey League had seen only a handful of Soviet athletes join its rosters before 1989, this begs the question of how the USSR made information about its athletes and their abilities available globally.

At the international level, sport is often about more than pure athleticism. Sporting events between countries — especially those with significant political or belief differences — are often about one country trying to demonstrate absolute supremacy over the other(s). First-place finishes, and gold-medal counts, hold great symbolic value.

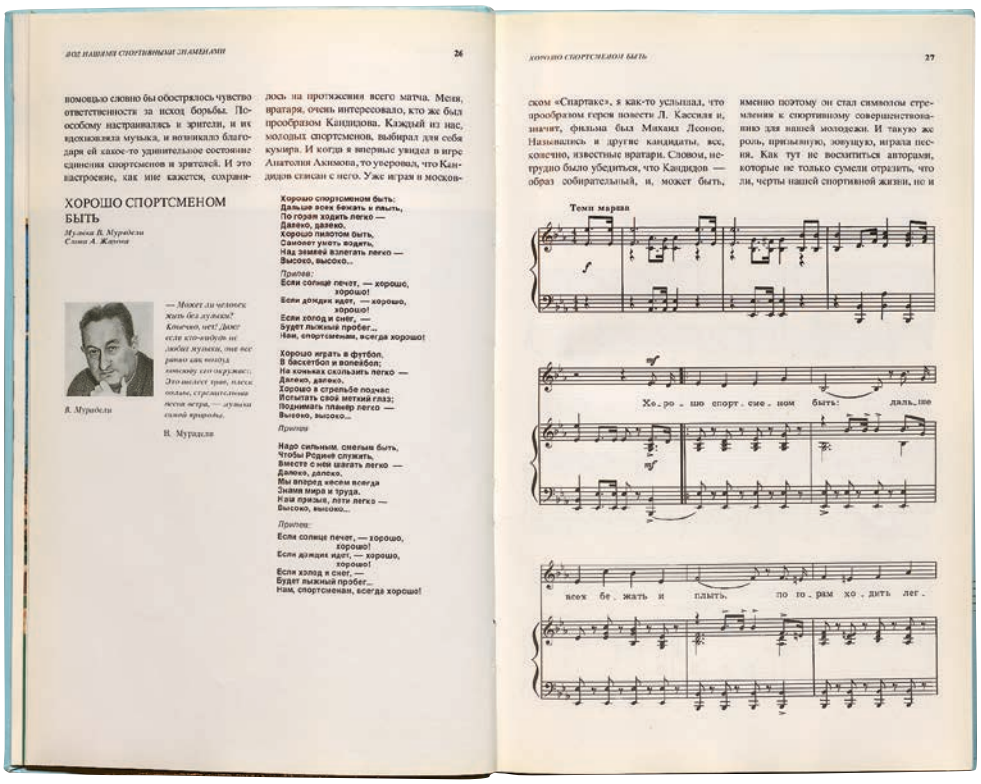
To understand how the Soviet Union came to dominate other nations in so many sports would require much reading and study. This overview takes a broad look at Soviet sports-related materials within the University of Toronto Libraries collections that can serve as avenues for further research. The print and audio-visual media explored here were created to promote the excellence of the Soviet athlete, while at the same time praising the virtues of communism.

VIDEOS

Physical education and sport were significant in the new society that was built by the Soviet Union. While the USSR produced many exceptional competitors, Soviet sport also relied on the diplomatic efforts of politicians to spread the 'right' message — one that would emphasize the greatness of the Soviet athlete, the excellence of the country's training programs, and the advantages of the USSR's socio-cultural model — a strategy to promote a communist agenda. The way film represented athletics to internal and external audiences highlights the importance

Above: Images from the newsreel of the 7th USSR National Summer Games.

Clockwise from top: Covers of *Шествуй на Олимп гордо!* and V. Rubashevskii's *Олимпийская сюита*; pages 26–27 of *Под нашими спортивными знаменами*.



of competitions and sporting events to the Soviet state. Videos of Soviet athletics are available in the Adam Matthew Digital collection, *Socialism on Film: The Cold War and International Propaganda*, which preserves and makes available English-language dubbed films sent abroad.[1]

Part of this collection is a subcollection titled "Sports and Leisure", which contains films from gymnastic, ice skating, track and field, and wrestling competitions, alongside other events. One example is the newsreel of the 7th USSR National Summer Games (Spartakiad Festival) held in Moscow in the summer of 1979. The seventeen-minute reel goes to great lengths to demonstrate the commitment of the Soviet Union to sport by showing clips of large new athletics stadiums and venues filled with attendees watching national titles being won or world records being broken. These moments are interspersed with archival footage of earlier Soviet

athletic achievements that show the non-Soviet viewer the history of such victories. Films like these are of particular importance as they document the USSR in the run up to the 1980 Moscow Summer Olympics. Ironically, with the support of Russian dissident Andrei Sakharov, sixty-seven nations ended up boycotting the games in protest of the Soviet invasion of Afghanistan.

MUSIC COLLECTION

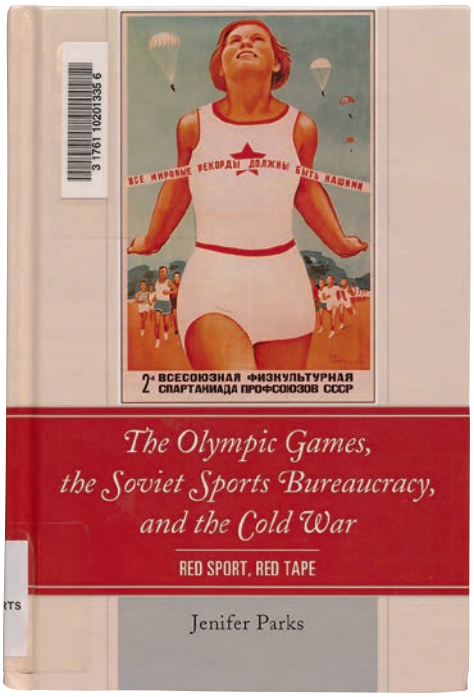
At the University of Toronto's Music Library, there are several music folios and song books containing the music and lyrics written for the 1980 Moscow Summer Olympics. Books with titles such as *Шествуй на олимп гордо* [March Proudly to Olympus, 1979] containing music with themes like "Олимпийский огонь" [Olympic Flame][2] and "Марш героев спорта" [March of Sporting Heros],[3] suggest the wider global impact that the USSR wished to have by hosting this prestigious international sporting event. To write and produce these songs, the Propaganda Department for the Moscow Olympics employed artists who they considered to be the finest in the Soviet Union, again promoting the 'quality' of Soviet citizens, only this time through artistry. These Olympic compositions were meant to call attention to the achievements of the Soviet peoples and their multinational culture at a moment when the world would be watching, or in this case, listening.

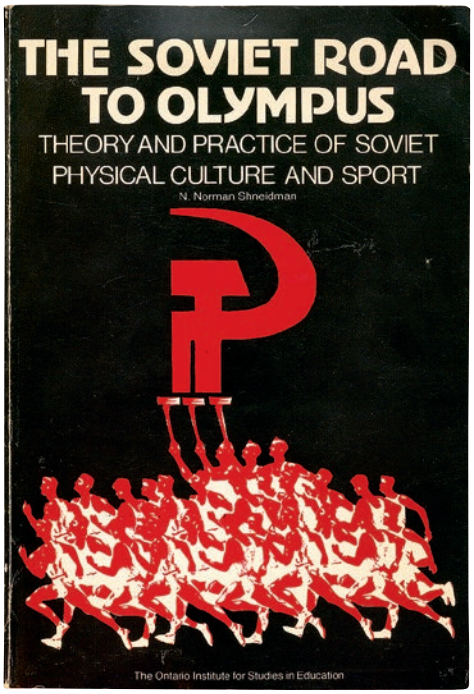
THE LIBRARY'S BOOK COLLECTION

The University of Toronto's library system holds a large physical collection of books on the topics of Soviet sport and state, and Soviet propaganda. Of interest to researchers exploring this topic is *The Soviet Road to Olympus: Theory and Practice of Soviet Physical Culture and Sport* (1978), held in the Thomas Fisher Rare Book Library's Kenny Collection (kenny 01647). This volume takes the reader through the physical and athletic training expected of all members of society in the Soviet Union; the country's pedagogical institutes, sport organisations and institutes; and the professionalization of athletics. Browsing books in the GV call number range (many of which are located on the 11th floor of Robarts Library) is a fantastic way to look for information on this subject. Titles include *The Olympic Games, the Soviet Sports Bureaucracy, and the Cold War: Red Sport Red Tape* by Jenifer Parks (2017) and *Российский хоккей в меняющемся мире* [Russian Hockey in a Changing World] edited by L. V. Mikhno (2016). If browsing the stacks is not for you, try searching University of Toronto Libraries online database for subject terms such as "Sports and State – Soviet Union – History" or "Sports – Social aspects – Soviet Union".

NEWSPAPERS

Available online through the University of Toronto Libraries, the *Pravda (Правда) Digital Archive* (1912–2009) gives researchers access to official press coverage about sporting events as reported to Soviet citizens. To strengthen support for Soviet athletics, *Pravda*, the official newspaper of the Central Committee of the Communist Party of the Soviet Union, would exaggerate the number




THE SOVIET ROAD TO OLYMPUS
THEORY AND PRACTICE OF SOVIET PHYSICAL CULTURE AND SPORT
N. Norman Shneidman
The Ontario Institute for Studies in Education

Left to right: Covers of *The Olympic Games, the Soviet Sports Bureaucracy, and the Cold War*, and *The Soviet Road to Olympus* by N. Norman Shneidman (Professor Emeritus of Russian Literature at the University of Toronto).

of spectators who attended soccer matches the USSR played abroad against teams from other countries. Larry Holmes explores this manipulation of attendance figures in his book *Win or Else: Soviet Football in Moscow and Beyond, 1921–1985* (2024). One interesting example, positioned beside a photograph of a Soviet military parade with tanks and other social commentary of the time, is the report of the results of the FC Dynamo's away games played across the United Kingdom. The 18 November 1945 account "Блестящая победа советских футболистов" [Brilliant Victory of Soviet Footballers] of the game against Cardiff celebrates a 10:1 win. The live-commentary transcript of the match at the bottom of the article expresses the joy of the victory against Cardiff City and takes the reader through the scoring highlights. Similar reports of the games Dynamo played during their multi-week travels through the United Kingdom appear throughout the pages of *Pravda* and reveal how the Soviet Union expected its athletes to be model representatives of the nation. The newspaper *Известия* [News] (1917–present) and the journal *Советский спорт* (Soviet sport), available through subscriptions at the University of Toronto Libraries, offer further commentary on sports in the Soviet Union and in the present-day Russian Federation.

When showing the world the success of their athletics' programs, the Soviet authorities wanted to champion the advantages of communism over capitalism. The success of individual athletes at major events was less important to Soviet leadership than sweeping victories of the Soviet Union against Western nations in competitive international events. As the Politburo decreed, the 1980 Moscow Games, the first Olympic Games to be held in an Eastern-bloc and a communist country, "demonstrated the advantages of the Soviet way of life, our socialist democracy, political solidarity and ideological unity of the Soviet society, discipline, high moral quality of Soviet people, their hospitality, internationalism and friendliness" (Parks, 196). By selecting Moscow as the host city for the 1980 games, the International Olympic Committee confirmed the strength of the Soviet party and leadership in building superior sports infrastructure in contrast to capitalist societies; the IOC chose Moscow over Los Angeles. Soviet leadership was often eager to capitalise on the accomplishments of its athletes and teams as a testament to the excellence of the Soviet system.

ПРАВДА 3

Блестящая победа советских футболистов

«Динамо» — «Кардиф-Сити» — 10 : 1

Утверждён состав избирательной комиссии Узбекской ССР по выборам в Совет Национальностей

Утверждён состав избирательной комиссии Эстонской ССР по выборам в Совет Национальностей

Выдвижение кандидатов в состав окружных избирательных комиссий по выборам в Совет Национальностей

Об организации Академии наук Казахской ССР

Юбилейная сессия Верховного Совета Казахской ССР

Торжественное заседание в Ленинграде

Чествование академика Д. Н. Прянишникова

ДАЛЬНИЙ ПРИЦЕЛ

Гвардейцы

Слушая трансляцию матча

Тяжелая артиллерия на параде в Киеве 7 ноября 1945 года.

Футболисты московского спортивного общества «Динамо», выступающие в Англии.

Left: *Pravda* November 18, 1945 (No. 275).

ENDNOTES

1 See "Socialism on Film", *PJRC Update* 14 (2023).
2 Song 1 in *Olimpiiskaia siuita* (Moscow: Sovetskii kompozitor, 1980).
3 Song 3 in *Olimpiiskii ogon'* (Moscow: Sovetskii kompozitor, 1980).

REFERENCE

Parks, Jenifer. 2017. *The Olympic Games, the Soviet Sports Bureaucracy, and the Cold War: Red Sport, Red Tape*. Lanham, Maryland: Lexington Books.

The Cataloguing Corner:
Judge Not the Title by the Cover, *or*, Looking for the Original Language

Lana Soglasnova
Slavic Cataloguing Supervisor, Metadata Services, University of Toronto Libraries

In a library catalogue record, a book's description appears as a static statement, a finished product, and it can be difficult to understand the reasons for including certain details. In this issue of *PJRC Update*, Cataloguing Corner examines one short line in the bibliographical record, the part that contains the title of a work in the original language, known in cataloguing lingo as "the uniform title".

The title of a work in its original language is particularly important for literary translations. Readers may want to look for a work translated into a particular language when they know the title only in its original language. In a bibliographical record, noting the original title allows for collocation of all translations of a work together. For example, all translations of Virginia Woolf's *To the Lighthouse* into different languages (*Farorantz, Kum Fara, K majaku, Tym Fyret,* etc.) are grouped together in the catalogue based on the original title of this work.

When it comes to literary translations into and from Slavic languages, recording the original title can be challenging. In many cases, the original title may be well-known or easily discoverable, making the cataloguer's task easier. For example, the bibliographic records for Mikhail Lozinskii's Russian translation (*Божественная комедия*) and Ievhen Drobiazko's Ukrainian translation (*Божественна комедия*) of Dante's *La Divina Commedia* include its well-known title in the Italian language. The bibliographic record for Anthony Briggs' 2006 English translation of Tolstoy's *War and Peace* contains its original Russian title, *Война и мир*.

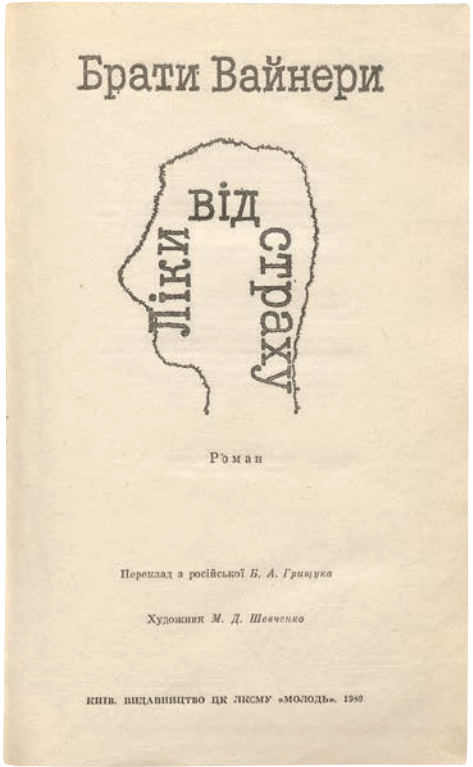
The work of cataloguers is simplified when the original title of a book is printed in the

Details

Title	Liky vid strakhu : roman
Creator	Brat'ia Vaĭnery. ›
Statement of Responsibility	Braty Vaĭnery ; pereklad z rosiĭs'koï B.A. Hryshchuka.
Edition	Literaturno-khudozh. izd. --
Publisher Information	Kyïv : Molod', 1989.

Details

Vernacular Title	Ліки від страху : роман / Брати Вайнери ; переклад з російської Б.А. Грищука ; художник М.Д. Шевченко.
Title	Liky vid strakhu : roman
Uniform title	Lekarstvo protiv strakha. Ukrainian Лекарство против страха. Ukrainian
Other title	Russian title in colophon: Lekarstvo protiv strakha. Russian title in colophon: Лекарство против страха.
Creator	Brat'ia Vaĭnery, author. ›

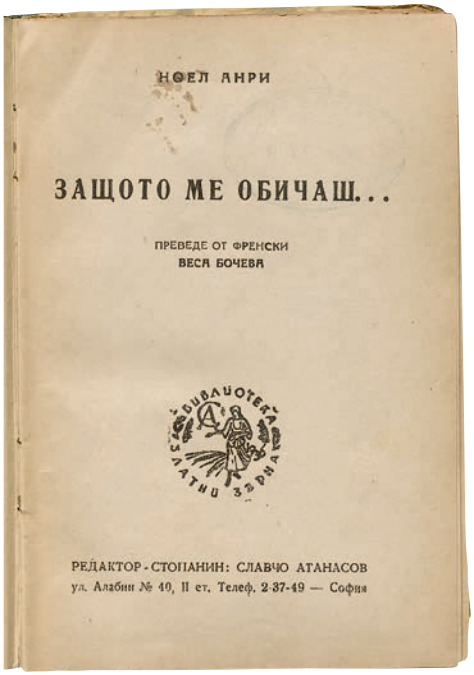


Above, left to right: Catalogue record before and after the addition of the uniform title, and title page for the Ukrainian translation *Ліки від страху*.

Centre: Translation statement for the Bulgarian book *Защото ме обичаш.* **Right, top to bottom:** WorldCat record for the French original of the book *Je ne suis pas une héroine*, showing the author's name as Noëlle Henry. WorldCat record for the original 1944 French publication of the novel *Parce que tu m'aimes ...* by Noëlle Henry. Detail of catalogue record in the University of Toronto Libraries catalogue indicating the title and the name of the author in the original French language for *Защото ме обичаш,* the 1947 Bulgarian translation of *Parce que tu m'aimes*.

published translation, in the colophon, for example (as was the publishing practice in the Soviet Union), or in the commentaries. In our library catalogue, an older record for the book *Ліки від страху* [A Medicine for Fear], which is a Ukrainian translation of a thriller by the Vainer brothers, did not use the original Russian title. Fortunately, the book named it in the colophon, and the record was amended accordingly.

Occasionally, uncovering the title in the original language can turn into a real bibliographical investigation, especially for lesser-known authors in less-studied languages or for older publications. Even in the internet age, this task often requires working not only with Google and AI tools, but also with special reference tools, such as bibliographical indexes and catalogues. An interesting example from my experience is a Bulgarian book published in Sofia in 1947 under the title *Защото ме обичаш ...* [Because You Love Me...]. This book contained a statement that it was a translation from French, listed the author's name as Ноел Анри, and indicated that the writer was also the author of *Аз не съм героиня* [I am Not a Heroine]. The online catalogue of the National Library of Bulgaria provided no clues, except that the record for the book's second edition, published in Sofia in 1991, stated, "No information about the original title" [Без сведение за ориг. загл.].


НОЕЛ АНРИ

ЗАЩОТО МЕ ОБИЧАШ...

ПРЕВЕДЕ ОТ ФРЕНСКИ
ВЕСЯ БОЧЕВА

РЕДАКТОР - СТОПАНИН: СЛАВЧО АТАНАСОВ
ул. Алабин № 40, II ет. Телеф. 2-37-49 — София

WorldCat, the world's largest bibliographical database, came to the rescue. With a little help from Google translate, WorldCat was searched for the phrase 'Je ne suis pas une héroine' as the original French title of *Аз не съм героиня*. This led to a WorldCat record for a 1941 book of that title which contained the French spelling of the name of the writer, Noëlle Henry. From there, it was just one step to searching WorldCat for other works by the same author.[1] These results included the record for the original 1944 publication of the novel in French, under the title *Parce que tu m'aimes ... : roman de guerre.* The new information about this original French title was subsequently added to the bibliographical record for the 1947 Bulgarian translation in our library catalogue. This little story illustrates the many steps it took to document the original title of a novel that was important enough to be published in post-war Bulgaria, and whose second edition was published in the early years of post-communist Bulgaria.

WorldCat

Items

Search for books, ar...

Home Libraries Topics Lists About For Librarians

'Je ne suis pas une héroine ...'

Author: Noëlle Henry

Print Book, Undefined, (1941)

Publisher: Spes, Lausanne, (1941)

Physical Description: 197 S. 8°

OCLC Number / Unique Identifier: 250177425

WorldCat

Items

Search for book...

Home Libraries Topics Lists About For Librarians

Parce que tu m'aimes ... : roman de guerre

Author: Noëlle Henry

Print Book, French, 1944

Publisher: Spes, Lausanne, 1944

Physical Description: 219 pages ; 19 cm

OCLC Number / Unique Identifier: 715336537

Details

Vernacular Title	Защото ме обичаш-- / Ноел Анри; преведе от френски Веса Бочева.
Title	Zashtoto me obichash--
Uniform title	Parce que tu m'aimes. Bulgarian
Creator	Henry, Noëlle.
Statement of Responsibility	Noel Anri; prevede ot frenski Vesa Bocheva.
Publisher Information	Sofiia : Pechatnitsa FAR, 1947. София : Печатница ФАР, 1947.
Language	Bulgarian
Subject	World War, 1939-1945 -- France -- Fiction Women and war -- Fiction
Genre	Fiction
Includes	Henry, Noëlle. Parce que tu m'aimes. Bulgarian
Series	Biblioteka "Zlatni zŭrna" ; god 11, kn. 8 Библиотека "Златни зърна" ; год 11, кн. 8
Format	262 p. ; 18 cm.
Identifier	OCLC : (OCoLC)893908363
Source	Library Catalog

ENDNOTE

1 Editor's Note: Additional bibliographic research revealed that Noëlle Henry is the pseudonym of the Francophone Swiss writer Elisabeth Clerc (dates unknown); see, *Anthologie de la littérature neuchâteloise, 1848–1998* (Hauterive: Editions G. Attinger, 1998), 249. She authored novels in the 1940s and then worked as a children's librarian in Lausanne in the 1950s–1960s. The name authority record for Noëlle Henry could be further updated to reflect this information.

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Comments should be addressed to:
Ksenya Kiebuzinski, Head
Petro Jacyk Central & East European Resource Centre
ksenya.kiebuzinski@utoronto.ca
416-978-1288

Connect with Us

@pjrc_utl

@petrojacyk

http://pjrc.library.utoronto.ca